

10<sup>6</sup>Schmidt see 10 A

to make much use of the pedals. He is also especially notable for his organ pieces based on Lutheran Choralis — such as were known as Choralis Variations and Choralis Fantasiae. (Choralis Preludes & Choralis Fantasiae). Another famous and important German pupil of Sweelinck was Heinrich Schickelmann who became organist of St. Nikolai in Hamburg. Predecessor of Reincken. <sup>from Henry Bach</sup> studied in the country. As time went on the composers for the Organ divided into

two groups: those which were associated with the Roman Church in the North and the South of Germany and those who were associated with the Reformed Church in the North. Those in the South were infested with the complacent ~~harmonic~~ style which was growing in Italy and dwindled to nothing. Some of their compositions are pleasant <sup>and agreeable</sup> ~~and superficial~~, but generally lacked strength and vitality. ~~The~~ One of the most respectable was Johann Kerl who was born in 1628, he went to Vienna early in life and then to Rome where he became Carissimi's pupil and possibly also Frescobaldi's. Afterwards he entered the service of the Elector of Bavaria in 1656, first in Frankfurt & after 1671 in Munich — & then again to Vienna, died in 1693 in Munich. He wrote Church Music & Organ Music of rather a staid description.







He is chiefly known because Handel took one of his Organ Compositions & turned it into a Chorus in Israel in Egypt -

Johann Jakob was a much more interesting person, a poor fellow who <sup>R.C.</sup> the southern Organists. He was born in Halle, not known when; & was appointed to the Hofkapelle in Vienna in 1637. But he then went to Rome & became Frescobaldi's pupil, his exposure <sup>there</sup> being met by the Imperial treasury. He also came to England in 1662, why is not known, and was twice robbed on the way; arrived destitute and actually took the

post of Organ Blower at Westminster, and arched the Organ when Christopher Gibbons <sup>at the marriage ceremony of Charles II</sup> was playing - whereat there was a row, & though it <sup>was an opportunity to play on the Organ &</sup> his real personality was discovered - he was presented to the King and astonished people by his performances on the harpsichord - What happened after is not known. He died in the South of France at Montbéliard in 1667. He is one of the most personally interesting of the instrumental Composers of the middle of the 17<sup>th</sup> century.

He wrote a good deal for the Organ - But the most interesting of his compositions are for the Clavier - In the shape making of Suites - He has more of the spirit of J.S. Bach than almost any of these composers.

Another <sup>Organ</sup> Composer who left a lot behind him which is quite worth taking note of was Georg Muffat who must have been born about the middle of the 17<sup>th</sup> century, though he is not known exactly when. He spent some time in Paris in early life and



considered himself as having studied under Kellin. He was successively  
 Organist of Strasburg, Salzburg 1678, Passau 1690 when he died  
 in 1704. His Organ music is genial and pleasant without being  
 severe or great. It certainly occupies an honorable position in the development  
 of Organ style. He also wrote sets of pieces for a small band  
 of strings which he called composed under the common title of ~~String~~  
Flöielynn. They are avowedly imitated from Kellin's Overtures &  
 dance tunes, but are much more elastic and artistic in detail.  
 After his time the Southern Organists ceased to be of any account.  
 But there was one famous Organist who combined qualities of  
 both schools, and stands as a sort of bridge between the Southern  
 and Northern style. Adam Paschell was born at Nuremberg in 1653.  
 He went to Vienna in 1671 when he was pupil of Kellin, in 1677 he went  
 to and there imbibed the influences of the Southern Roman Catholic  
 school. In 1677 he went north to Leitmarck, where he was Organist,  
 and then to Exfurt where again he was Organist and came into contact  
 with Bach's uncle John Christoph and through him influenced by

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